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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

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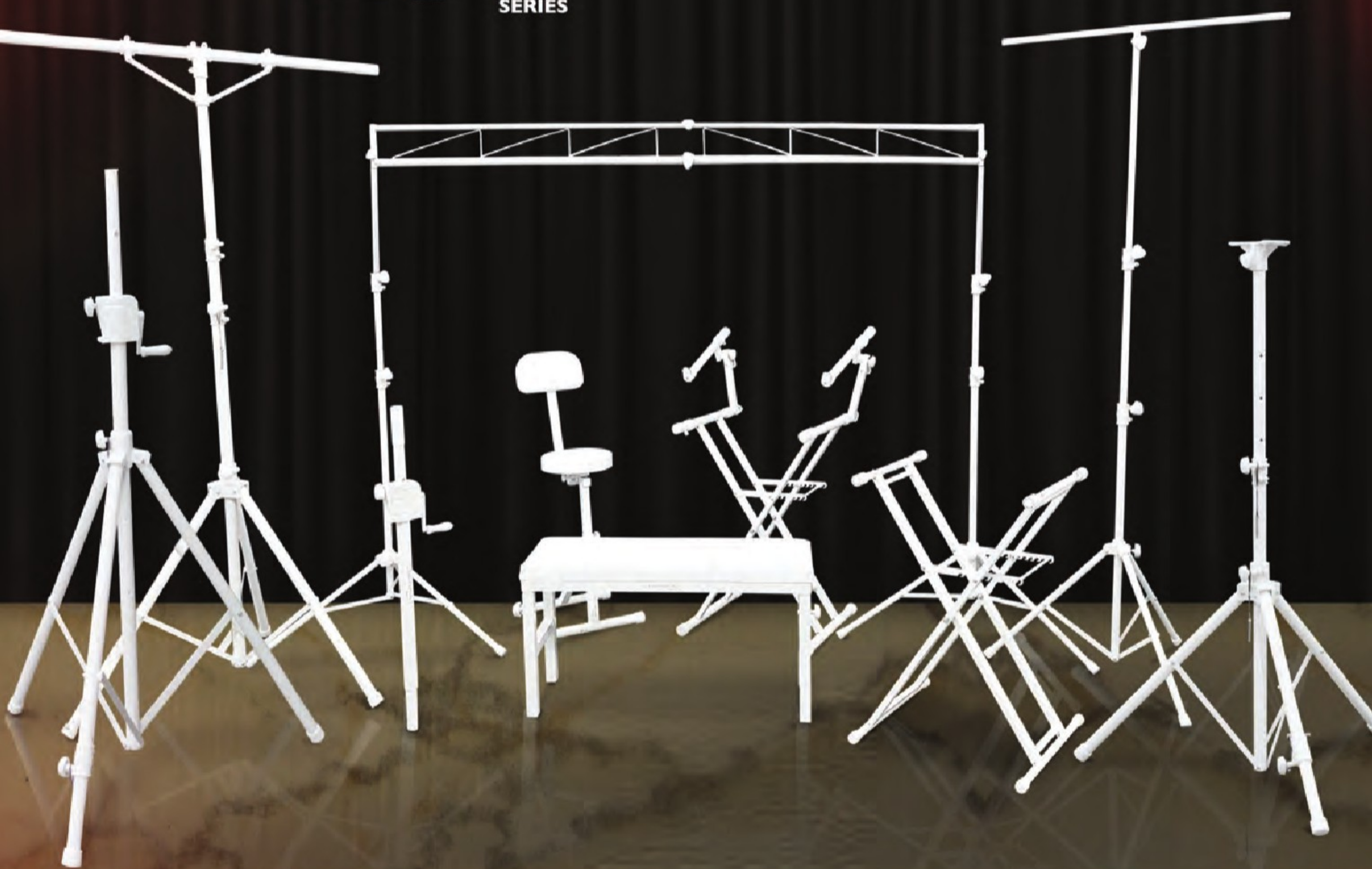
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DJ TECH TRENDS

THE WEEKDAY GAME	8
Game Technology: Time to Embrace it Fully	
<i>By Rob Johnson</i>	
PARTY OUTSIDE THE BOX	10
Party (Think) Outside the BOX	
<i>By Jeff Puthuff</i>	
FEATURE	12
The DJ of 2025	
<i>By Ben Stowe</i>	
EYE CANDY	16
The Laser Lowdown	
<i>By Arnoldo Offerman</i>	
FEATURE	20
The Mobile Beat Top 200	
<i>Powered by DJ Intelligence®</i>	
FEATURE	30
Branding: The Case for Signage at Events	
<i>By Stu Chisholm</i>	
SCOOP	34
Plug & Play Replaces Plug & Pray	
<i>By Scott Jarema</i>	
THE LAST WORD	38
Execute Your Excuses	
<i>By Jason Weldon</i>	

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Wertz Werkz	www.wertzwerkz.net	17

Welcome to the first all-digital Mobile Beat issue. Yes, it's a bit shorter than before, but keep in mind that it will be coming to you twice and often—monthly—from now on. We hope you'll continue to enjoy each issue as you read on your computer screen or mobile device.

This time we're taking a look at a few notable trends in DJ technology. Rob Johnson gets us rolling with a good set of arguments for using the latest in software and hardware game show technology. The bottom line, as always is...the bottom line—as in growing a bigger one!

Arnoldo Offermann shares some of his hard-won knowledge on the ins and outs of lasers. He's blunt about how many DJs are approaching the whole issue from the wrong direction (i.e, the illegal Asian direction). If you want to learn how to do lasers right, this article is a good starting point. Sit down—laser school is in session!

As a prime example of the direction live audio is taking, we've included Scott Jarema's description of some interesting stuff we saw at NAMM, the Arria.Live system. Its purpose is to break us out of our completely hardwired, compartmentalized audio world by way of ethernet and mobile apps. A sign of things to come?

And Ben Stowe brings his massive tech experience to bear on the question of what our technology might look like a few years down the road, in say, 2025. So much is in flux it's hard to take a stab at specifics, but his general outline points toward some interesting developments on the horizon.

And speaking of 25s...inside you'll also find a special edition of the Mobile Beat Top 200—the 25th installment of this strange and wonderful list of the most-requested party music played by mobile DJs. The first 16 Top 200s were compiled from readers' hand-written and later emailed (for those cutting-edge, turn-of-the-century DJs) lists, submitted each year, and chronicling playlists from the previous year. The 17th list saw the beginning a great partnership with DJ Intelligence, who has been providing a set of lists driven by "big data" from thousands of events entered into their system each year.

~ Dan Walsh, Editor-in-Chief

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Game Technology: Time to Embrace it Fully

By Rob Johnson

Technology has drastically changed the world over during the last 20 years. This is evident in many things, including this issue of Mobile Beat.

The switchover to an online version is bound to ruffle some feathers.

People like what they are used to. People stick with what they are comfortable with. But sometimes you need to step out of your comfort zone and change with the times. I am personally excited about the next chapter in the Mobile Beat story.

Technology has completely changed the mobile disc jockey world. Every aspect is simpler, cleaner and more readily available. Some would argue that this is not a good thing. I disagree. Why do something ANYONE can do when you can set yourself apart and create options that stand out? I know that is the case with trivia and game shows for sure.

A lot of people ask me, "Why would I use a software-based game show system when I can just ask questions and have players write the answer down on paper?" The answer to me is simple. Why WOULDN'T you? Software-based game show systems are much more realistic. People want to play "real" TV-style game shows. These games are sure to increase your audience's enjoyment of the experience. Here are some reasons why...

Familiarity. If games you are playing emulate favorite TV game shows, the live audiences at your event will love the familiar games — ones where rules don't necessarily have to be explained. It will be MUCH easier for you to demonstrate and get participants if they already have a basic understanding of the game.

Accurate Scoring. Software will also keep track of scores. Using an automated process of score keeping makes it a virtually hands-free operation and allows one person to accurately host a live game show. If you integrate with a host remote, you can be anywhere in the room and control the games remotely.

No Cheating. Another downside

to the old pen and paper method is that players have time to look up answers on their smart phones. Using a faster paced software method, each player has a chance to win using only their quick thinking and personal knowledge.

Sound Fun. A good software program will include sound effects which enhances the show. You could insert comical effects, like Homer Simpson's "Doh!", or Anne Robinson's "You are the weakest link. Goodbye."

Personalization. Software can be customized to include player names. People love seeing their names appear on the big screen. You can ask each contestant what their nickname is. If they don't have one, make the audience pick one for the contestant. This creates some laughs and gets people more in the spirit of things.

System Options. Game show software from my company (DigiGames) can be loaded on pretty much any PC for ease of use. Other companies may have different requirements. If you don't want to install software on a specific computer or need the flexibility of using multiple computers for the same system DigiGames also has a gaming cartridge that allows the software to run on any PC without needing to install anything or register the games. This is an awesome option.

All of the above points are great reasons to use a software-based game show. However, the last reason I'll mention may be the most important. I believe you can make more money per show by using awesome software combined with a professional game show system. Potential customers will pay more for the "cool factor." Corporate event organizers will not want to have a "pen and paper" type game. They will want it as realistic as possible.

I always recommend DigiGames, but take the time to find the system that is best for what you and your customers need. Game shows are increasing in popularity and will continue to do so. If you haven't gotten into it yet, give me a call and I will personally help you find what is best for you. **MB**



Rob Johnson is the spokesperson for DigiGames and has been an entertainer for 24 years. He has presented at Mobile Beat, ADJA, WEDJ, and numerous other events. His expertise is "Midweek Money" and his sole purpose is to help increase YOUR BOTTOM LINE. Rob can be reached at 701-710-1657 or rob@digigames.com.

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HOW TO EMBRACE “ENGAGEMENT”—A NEW COLUMN FULL OF IDEAS

By Jeff Puthuff

Since McDonald's introduced the drive-through, society has become more impatient and more dependent upon engagement. In other words, we need to be entertained—to be engaged—24/7. Allow me to introduce myself I am Jeff Puthuff. I am the creator, President and CEO of FOTOBOMB.

At FOTOBOMB, we have taken this engagement factor very seriously. Our target for every event is twofold. First, we want to make each and every guest at your events ENGAGED with YOU. By “engaged” we mean they are active and participating in the evening. Second, we want to make sure your business is branded and promoted seamlessly at every event, with every guest. We believe your best chance to impress and encourage referrals is through their experience at the event itself. This is your greatest marketing opportunity: TAKE ADVANTAGE OF IT! With class, of course.

We have developed a set of tools that allow you to focus on doing what you do best...and that is entertain. We want to put your brand in the pockets of every single guest at every single event.

So now that our mission is out of the way...In this column, we are going to be offering you many different solutions and how

you can implement your digital engagement into your event without appearing to be self-promoting and still keeping the eventing about the special guests of honor.

Some of the ideas covered in this column monthly with Mobile Beat will involve use of our tools or similar ones, but many of them will also just be things you can do with your business to engage your clients and potential clients (guests at your events) at no cost at all. The goal is to reach them where they are, in their environment, and not be annoying doing it.

We here at FOTOBOMB believe the more often you can touch or engage your audiences the easier it is to turn these guests into clients.

Now that the mobile phone is such a valuable part of our lives, maybe we should embrace the phone instead of avoiding it. The mobile device is here to stay. Embrace it and profit from it. From engagement to marketing, allow the mobile phone to be your ally and your best tool.

In upcoming columns we will be discussing how you can implement the two most powerful digital tools you have (mobile phones and social media) and assimilate these ideas easily into your next event or in your general marketing. **MB**

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The DJ of 2025

**HAZARDING SOME GUESSES
BASED ON CURRENTLY
TRENDING TECH**

By Ben Stowe, CTS



As I began to research for this article, I thought it would be fun to see how others had fared with predictions of the future. Being a geek, I've logged my share of time watching sci-fi, and often life imitates art. Star Trek's PADDs (Personal Access Display Devices) are essentially a reality with today's iPads and tablets, and with the discovery of the Higgs Boson particle, teleportation has taken another step towards reality. Jules Verne's *Nautilus* was a big stretch in 1870 when *20,000 Leagues Under the Sea* was written, yet less than a century later nuclear powered underwater propulsion is pretty much business as usual. Despite some of those visions being eerily accurate, predicting the future is hard.

2025 is nine years from now, and nine years ago Apple unveiled the iPhone. Less than nine years ago, Uber was formed. These disruptive, game-changing innovations are difficult to predict, and let's be honest: If I knew what the next one was, I wouldn't put it in this article—I'd be busy buying every stock in that company. That said, I thought I'd look back at what other authors have written about the future that is now the past. I looked at predictions from before WWI and after WWII. I looked deeper in the 1960s when space exploration and science fiction both really exploded.

It's easy to see an author's slant in their writing. Some predicted rocket propelled cars, the end to world famine, cancer

and war and other optimistic outcomes. Others predicted the collapse of world governments, starvation, and worse. It's bold to try to predict the future. Easy for me to do for today's reader, but harder for this article to be viewed through the lens of history when the year 2025 actually rolls around.

Here are some things I think are pretty safe to predict:

Immersive experiences will become commonplace. This allows you to be an active participant in a virtual world. Think "holodeck." Combined with mixed reality living guests may no longer have to travel to participate in a wedding reception, and the DJ may not either. Certainly a guest would not have to attend an event to "experience" a DJ, so this may become an essential element in marketing your services. Personally, I don't think technology can ever truly replace human interaction, but we are seeing a steady societal decline already.

The internet of things will certainly include our equipment. Billions of devices will be connected and communicating with each other. This train has already left the station. Smart devices will increasingly play a role in managing our lives and this will be fueled by Gigabit Ethernet. The rollout of Gigabit will not be equitable, and will create a new generation of haves and have-nots. The ability for data to move quickly is the backbone for the internet of things and immersive experiences.

Physical media will no longer exist in the mainstream. This isn't really a bold prediction, maybe more a lamentation of the current day, but expect this trend to continue at a torrid pace. The "Album" is dead, whether in CD form or any other. Music is now a singles-driven marketplace and the distribution model has been turned completely on its head. I have many friends who are recording artists, and pay their bills by writing and recording



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songs. One was griping that “streaming has ruined the industry”, to which I replied, “You’re not going to change it, so you’d better learn how to profit from it or find a new career.” It’s the musical equivalent of the buggy whip makers trying to stop the roll-out of automobiles.

The lack of physical media actually gives the record industry and copyright holders more control over the material. It will be essentially “leased” or “loaned” to you. Already programs like Apple music allow you virtually unlimited access to musical titles—as long as you continue to pay a monthly fee and your device is able to “check in” to verify that you still have the rights to access it.

That said, there is still something to be said for the performance art side of our industry. Vinyl may live forever, not unlike Leslie organs still showing up on stages across the country when the sound could be synthesized by smaller, lighter, easier to transport keyboards. Purists will cringe at that very sentence, the notion that vinyl (or a Leslie) could be replaced with any substitute simply won’t



stand for them.

My last prediction is that we will see a dramatic increase in wireless, battery-powered devices. The soft white metal known as lithium will become one of the most in-demand natural resources. Global mandates for electric cars are already driving this, and despite an increase in lithium production, Tesla’s Elon Musk states that he could use all of the world’s existing lithium production just for his cars. Lithium production has increased from roughly 200,000 tons per year in 2000 to nearly 700,000 tons today. We have seen dramatic increases in the price of lithium, but hopefully production can rise in step with demand to keep prices stable.

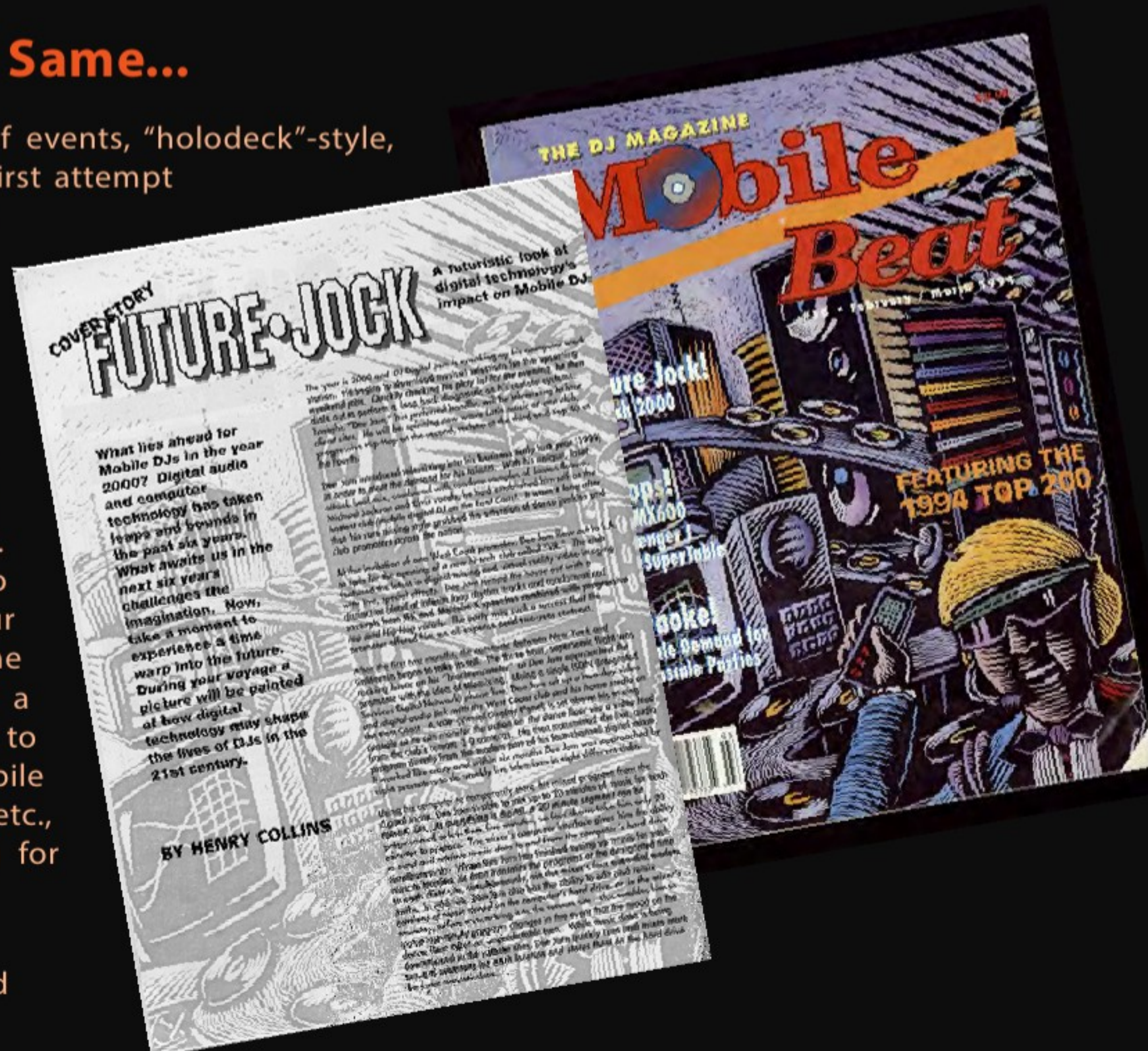
These are just a few predictions that are clearly indicated by current trends. We are in a period of great innovation, but it remains to be seen how it will all impact the DJ world. **MB**

The Song Remains the Same...

By mentioning remote enjoyment of events, “holodeck”-style, Ben echoes a thought from *MB*’s first attempt at DJ tech crystal-balling, back in issue #18, March 1994, courtesy of original tech editor, Henry Collins:

“Dee Jam prefers telemixing over on-site mixing in that it gives him the ability to spin for two or more remote locations simultaneously, and from the comfort of his home studio. Dee Jam is presently performing 12 to 16 telemix gigs a week, each six hour session generating an average income of \$150 per hour. His earnings for a typical week are \$12,600. From time to time, Dee Jam will spin a few mobile gigs—mega bashes, VIP weddings, etc., but his main business is telemixing for obvious financial reasons.”

Well, we can still dream, can’t we? –Ed



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The Laser Lowdown

THE AWESOMENESS OF
LASERS: WITH GREAT
POWER COMES GREAT
RESPONSIBILITY

By Arnoldo Offermann

Lasers: These are some of the most impressive effects you can add to your lighting arsenal. As they have evolved, DJs can get more power than ever out of them. But we also have to be more careful than ever about which lasers we buy and how we use them.

I see a lot of DJs using lasers now, and the more DJs I see using lasers, the more I understand why the FDA takes event lasers so seriously. These aren't medical devices, but one wrong move and you just gave your clients free LASIK. This is the one industry where importing lasers directly from China is not only dangerous, it's most likely illegal.

Perhaps you already own a laser, or maybe you want to get into one. Perhaps you have an illegal laser but want to go legit. Whatever the case may be, do not assume that because you haven't been caught that all is fine. The FDA now has a laser police: your local fire marshall. If you've read enough of my articles or seen any videos of mine, then you know how much I stress to NEVER piss off the fire marshall. He or she will come around and check for variances. Yes, people recently have gotten arrested, paid nasty fines, and even had to settle with additional civil suits. Before we even get into this, let's discuss the seriousness of this awesome effect:

You can seriously injure someone when using lasers.

When you get caught, fines now range up to \$250,000 each time.

You may face a possible 3rd degree felony for using illegally imported laser equipment.

A few people have already been prosecuted.

They will take your lasers.

You know how I feel about importing lasers from China. Stop it. It's not worth losing your business or worse, your freedom.

I've been using lasers for quite some time, enough that I wanted to write this article. The good news is that a lot of this is common sense. For example, high-powered lasers (such as class 3 or 4) should never be used to crowd scan, unless you have the proper variances and licenses to do so.

So what happens if you have laser dots? Those are usually class 2 lasers and pretty much "toys" compared to the big laser projectors. Price is not what distinguishes a power tool from a toy—it's class. Don't let anyone tell you differently. Class 2 lasers are often aimed at crowds and they will not cause the damage a class 3 or 4 laser would. These are the lasers you see at concerts, clubs, or other large venues. Technology has brought down the price considerably enough that we can afford them. So remember, don't crowd scan. Or else.

SORTING OUT CONTROL OPTIONS

Lasers aren't all doom and gloom though, unless you do something dumb. In reality, a good laser show will make you stand out from your competition and add another dimension to your show. With that said, let's get to the good stuff: playing with, err, using your laser. Each unit is controlled via two different protocols: DMX and ILDA. We all know DMX, but stay away from that. You have no way to create new content using a DMX controlled laser, so you will always be stuck with the same basic effects. Second, they lack safety features, and have no way to frame the overall output, and all your output options are pre-made. This is the one lighting effect where DMX just won't do.

Then you have the ILDA protocol. We've seen this at every DJ trade show: the old school parallel-port lookalikes that control every bit of your laser. Liquid skies, text, even graphics can all be done. This is a good option, but it, too, is slowly evolving.

Cat5/6, our favorite cable ever, can be used with a new network protocol to control lasers. (More on that below.) Cat5/6 is a lot more affordable and easier to find. Ever been a cable too

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short? You won't be picking up an ILDA cable at WalMart anytime soon. Pangolin, the company when it comes to laser control, has been pushing this new protocol for a good reason.

With ILDA or network control, you can design and create shows with easy-to-use software like Pangolin QuickShow. And this will provide you with complete control over the laser system, allowing you to run live shows and timeline based shows, as well as give you the ability to create new laser content (such as beam effects, laser text, graphics or laser logos). Honestly, it's as much fun as DJing. The best part is it makes safety MUCH easier. You can designate safe zones and frame your show to hit the areas you know are safe.

SOFTWARE CONSIDERATIONS

So what software do you get? There are two I use and enjoy, both by Pangolin. Are there other companies? Yes. But I haven't seen anything that I like as much as these two. QuickShow is the software you've probably already heard of. It's easy, powerful, and affordable. Perfect for us DJs.

Me, I like control. I went beyond QuickShow and bought... Beyond. It's much more than I'll ever need. but now I have software that will grow with me as I do more and more. I can control it via MIDI or DMX / Art-Net, which is a time-saver, and I like the GUI much better. But the best part is Emu-Laser. I can use a video projector to emulator a laser beam! This means while you have liquid skies going, you can aim a projector straight down and simulate audience scanning... And it looks pretty freaking realistic. Heck, I can even plug in a webcam and have lasers track a dancer!

So how does the computer talk to the laser? Well, a dongle, of course! There are two options I like: the FB3QS or the FB4.

The FB3QS has been seen all over Mobile Beat Las Vegas. It's a tiny box that connects via USB and has an ILDA port. Connect your laser with the ILDA cable and you're pretty much ready to go.

If you want to go all out,

get the FB4. I hear all the cool kids are doing it. Remember the Cat5/6 protocol I told you about? You literally go from your computer into the laser and you're set! Where FB4 shines (the laser must support it of course) is that you can pre-program your cues to the FB4 and then recall it from DMX or ArtNet or even in Auto. This is a form of laser DMX control that can give you options and still be safe!

Lasers are NOT like other DMX-controlled devices. You can't control multiple lasers to do different things off one FB3 dongle. Each laser that you want separate control of must have its own dongle and your computer can only support so many. With FB4, however, your computer can control a lot more lasers.

HOW TO BUY THE RIGHT LASER

So which laser should you get? Obviously purchased from a reputable company; and the FDA will tell you who they are. You can search for it on Regulations.Gov and learn quite a bit.

If it's an import from China, move on! Next, while you always hear me saying wattage doesn't matter, it does for lasers. Many people talk about wattage when referring to brightness. However, one brand may say 1W and be brighter than another brand's 3W laser. You also need to make sure that it's measured at the output / exit of the aperture and not at the source itself. It's almost like a peak vs RMS rating on a speaker, it's purely marketing hogwash. I want to know what the REAL output is.

The next thing to be careful about when looking at a laser, is the scan speed. Once again, some manufacturers are exaggerating the speeds of their lasers to make them look better than they really are and to sort of "trick" people into buying. This can get pretty confusing, so let me break it into four points:

The trade association for laser entertainment, specifies that the ANGLE to specify scan speeds at, is 8°.

However, so companies are using 4° scan angles now, to trick people.

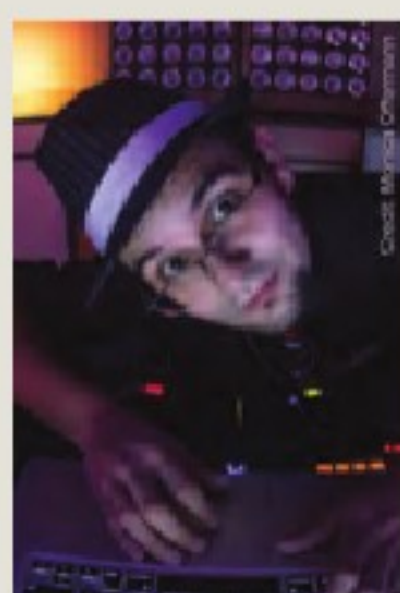
So here is the math.... 40K at 4°, is really 20K at 8°.

So anytime you see a scan speed stated at 4°, cut it in half, and that is your real speed.

Oh, and some lasers look better at 20K than some may look at 30K. You get what you pay for. I learned this the hard way.

My advice? Don't ask a dealer. Ask a reputable laser control company for what they recommend. They may even have multiple units and give you an idea of which brands to go for or avoid. There are a lot of variables when purchasing lasers. And this is not a purchase you should jump into. I did, and I regretted it.

Research the heck out of your laser purchase, because this is a part of our business that's regulated by the government, and that can be a scary thing. But you can be confident that if you put in the effort, you can end up with a truly spectacular addition to your lighting presentation, one that will no doubt set you clearly apart from your competition. **MB**



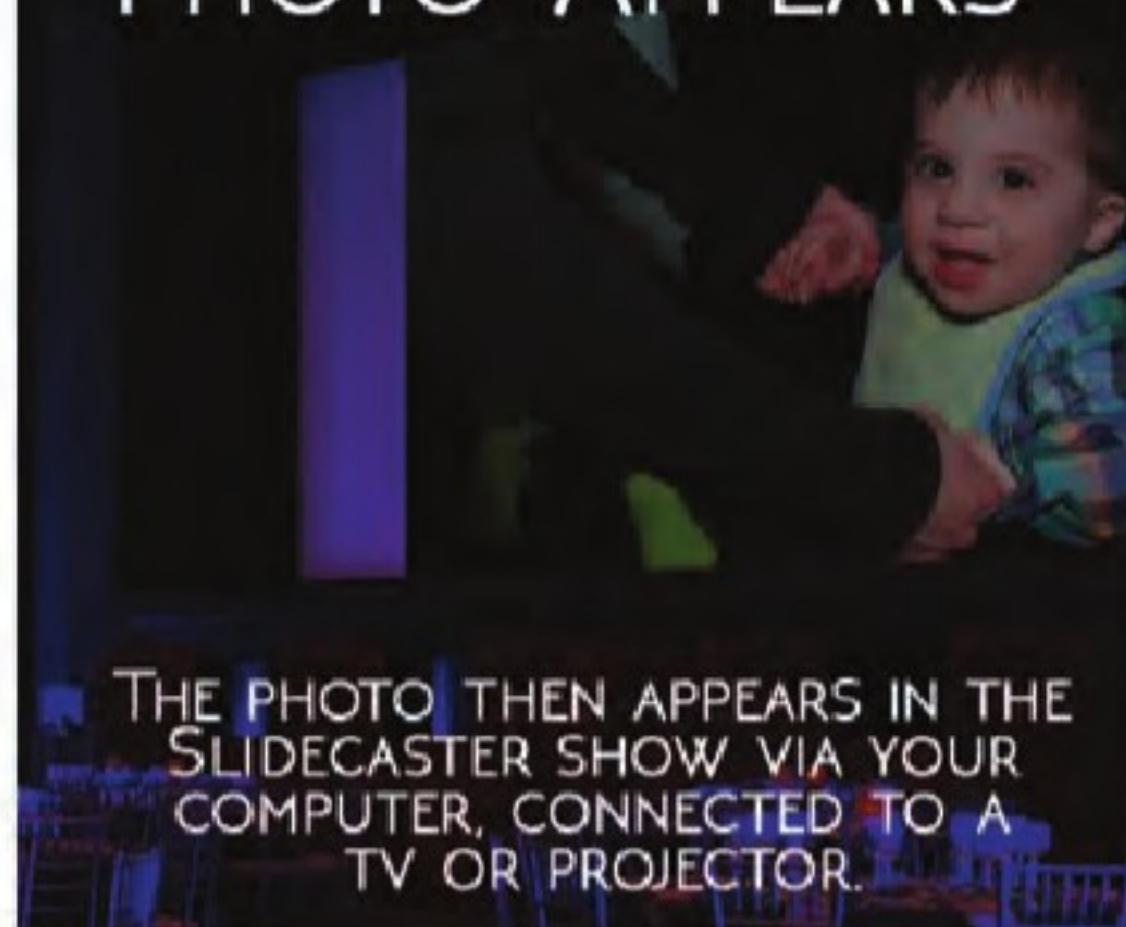
Arnoldo Offermann is president of 4SchoolsOnly, a school dance powerhouse in Florida, and the authority in making profit with school dances. His video series, **Master School Dances**, has helped hundreds of DJs become their market leaders no matter what the economy looks like. Arnoldo is also an industry educator offering many seminars and webinars on various topics, such as marketing, lighting design, video mapping, DMX software, and general tips and tricks. You can check out his YouTube channel at [YouTube.com/DJCraziAce](https://www.youtube.com/DJCraziAce) and Master School Dances at [MasterSchoolDances.com](https://www.MasterSchoolDances.com).

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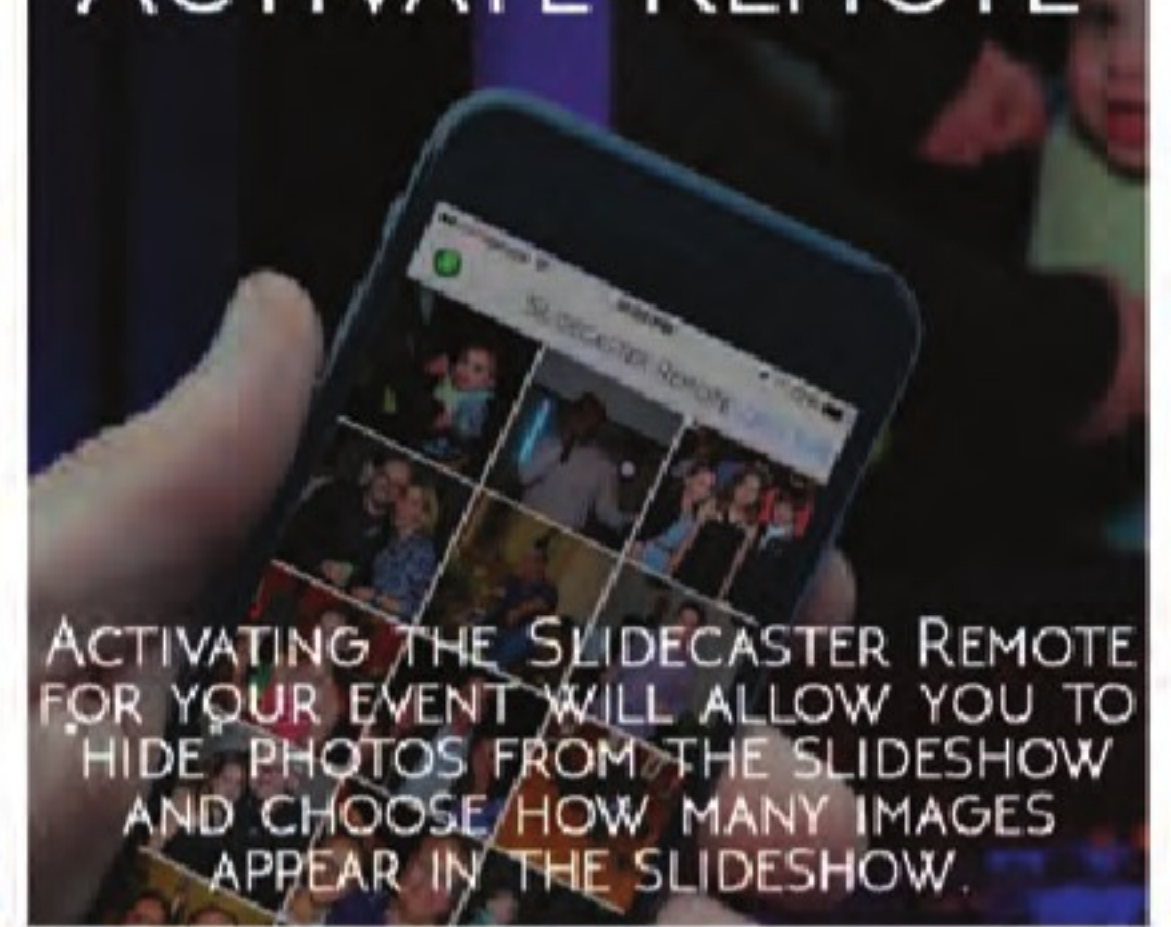
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STEP THREE: ACTIVATE REMOTE



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Mobile Beat TOP 200

Compiled by analyzing millions of actual client requests made through the DJ Intelligence music request system at weddings and parties around the world, we believe you will not find a more accurate representation of what songs are actually being requested and played at live events. Want to include your requests in next year's tally? Add the DJ Intelligence music request system to your website at djintelligence.com and gain access to an entire suite of online event booking, planning, and management tools. Download the Fun Wedding app for iOS or Android to have these charts at your fingertips, updated in real time.

DJ Intelligence® Top 200 Most Requested Songs

RANK	SONG	ARTIST
1	UPTOWN FUNK	RONSON, MARK FEAT. BRUNO MARS
2	DON'T STOP BELIEVIN'	JOURNEY
3	SHUT UP AND DANCE	WALK THE MOON
4	CUPID SHUFFLE	CUPID
5	SHAKE IT OFF	SWIFT, TAYLOR
6	I WANNA DANCE WITH SOMEBODY	HOUSTON, WHITNEY
7	HAPPY	WILLIAMS, PHARRELL
8	SWEET CAROLINE	DIAMOND, NEIL
9	THINKING OUT LOUD	SHEERAN, ED
10	I GOTTA FEELING	BLACK EYED PEAS
11	WOBBLE	V.I.C.
12	SUGAR	MAROON 5
13	YOU SHOOK ME ALL NIGHT LONG	AC/DC
14	CHA CHA SLIDE	DJ CASPER
15	MARRY YOU	MARS, BRUNO
16	LIVIN' ON A PRAYER	BON JOVI
17	YEAH	USHER FEAT. LUDACRIS & LIL' JON
18	BROWN EYED GIRL	MORRISON, VAN
19	LOVE SHACK	B-52'S
20	SHOUT	ISLEY BROTHERS
21	ALL OF ME	LEGEND, JOHN
22	HEY YA!	OUTKAST
23	TURN DOWN FOR WHAT	DJ SNAKE FEAT. LIL JON
24	FRIENDS IN LOW PLACES	BROOKS, GARTH
25	TWIST AND SHOUT	BEATLES
26	POUR SOME SUGAR ON ME	DEF LEPPARD
27	BABY GOT BACK	SIR MIX-A-LOT
28	BILLIE JEAN	JACKSON, MICHAEL
29	FOOTLOOSE	LOGGINS, KENNY
30	WATCH ME	SILENTO
31	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
32	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS
33	ALL ABOUT THAT BASS	TRAINOR, MEGHAN
34	SEPTEMBER	EARTH, WIND & FIRE
35	SWEET HOME ALABAMA	LYNYRD SKYNYRD
36	MY GIRL	TEMPTATIONS
37	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
38	WE ARE FAMILY	SISTER SLEDGE

39	COUNTRY GIRL (SHAKE IT FOR ME)	BRYAN, LUKE
40	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOON ROCK
41	SEXYBACK	TIMBERLAKE, JUSTIN
42	THIS IS HOW WE DO IT	JORDAN, MONTELL
43	CELEBRATION	KOOL & THE GANG
44	P.Y.T. (PRETTY YOUNG THING)	JACKSON, MICHAEL
45	WANNABE	SPICE GIRLS
46	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA
47	TIMBER	PITBULL FEAT. KE\$HA
48	SEXY AND I KNOW IT	LMFAO
49	WONDERFUL TONIGHT	CLAPTON, ERIC
50	CHEERLEADER	OMI
51	OLD TIME ROCK & ROLL	SEGER, BOB & THE SILVER BULLET BAND
52	JUMP AROUND	HOUSE OF PAIN
53	GET LUCKY	DAFT PUNK FEAT. PHARRELL WILLIAMS
54	PLAY THAT FUNKY MUSIC	WILD CHERRY
55	AT LAST	JAMES, ETTA
56	PARTY IN THE U.S.A.	CYRUS, MILEY
57	ICE ICE BABY	VANILLA ICE
58	DON'T STOP 'TIL YOU GET ENOUGH	JACKSON, MICHAEL
59	FIREBALL	PITBULL FEAT. JOHN RYAN
60	BUILD ME UP BUTTERCUP	FOUNDATIONS
61	THRILLER	JACKSON, MICHAEL
62	DANCING QUEEN	ABBA
63	RAISE YOUR GLASS	PINK
64	BLURRED LINES	THICKE, ROBIN FEAT. PHARRELL & T.I.
65	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS
66	THE WAY YOU MAKE ME FEEL	JACKSON, MICHAEL
67	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
68	HOT IN HERRE	NELLY
69	AIN'T NO MOUNTAIN HIGH ENOUGH	GAYE, MARVIN & TAMMI TERRELL
70	MARRY ME	TRAIN
71	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER
72	CHICKEN FRIED	BROWN BAND, ZAC
73	PUSH IT	SALT-N-PEPA
74	LOW	FLO RIDA FEAT. T-PAIN
75	A THOUSAND YEARS	PERRI, CHRISTINA
76	SHOTS	LMFAO FEAT. LIL JON
77	BRICK HOUSE	COMMODORES

78	CAN'T FEEL MY FACE	WEEKND
79	TIME OF OUR LIVES	PITBULL FEAT. NE-YO
80	WAGON WHEEL	OLD CROW MEDICINE SHOW
81	CALL ME MAYBE	JEPSEN, CARLY RAE
82	ELECTRIC BOOGIE (ELECTRIC SLIDE)	GRIFFITHS, MARCIA
83	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS
84	TREASURE	MARS, BRUNO
85	SUMMER OF '69	ADAMS, BRYAN
86	STAYIN' ALIVE	BEE GEES
87	HONEY, I'M GOOD	GRAMMER, ANDY
88	Y.M.C.A.	VILLAGE PEOPLE
89	COTTON EYE JOE	REDNEX
90	WANT TO WANT ME	DERULO, JASON
91	GOD GAVE ME YOU	SHELTON, BLAKE
92	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
93	HO HEY	LUMINEERS
94	SIGNED, SEALED, DELIVERED I'M YOURS	WONDER, STEVIE
95	FOREVER	BROWN, CHRIS
96	BYE BYE BYE	'N SYNC
97	GIRLS JUST WANT TO HAVE FUN	LAUPER, CYNDI
98	FANCY	AZALEA, IGGY FEAT. CHARLI XCX
99	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
100	GANGNAM STYLE	PSY
101	I DON'T WANT TO MISS A THING	AEROSMITH
102	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
103	CRAZY IN LOVE	BEYONCE FEAT. JAY-Z
104	JESSIE'S GIRL	SPRINGFIELD, RICK
105	BANG BANG	JESSIE J + ARIANA GRANDE + NICKI MINAJ
106	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ
107	JUST THE WAY YOU ARE	MARS, BRUNO
108	DYNAMITE	CRUZ, TAO
109	DANZA KUDURO	DON OMAR FEAT. LUCENZO
110	BOHEMIAN RHAPSODY	QUEEN
111	TRAP QUEEN	FETTY WAP
112	BEAT IT	JACKSON, MICHAEL
113	BEST DAY OF MY LIFE	AMERICAN AUTHORS
114	UNCHAINED MELODY	RIGHTEOUS BROTHERS
115	MACARENA	LOS DEL RIO
116	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
117	I'M YOURS	MRAZ, JASON
118	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
119	EVERYTHING	BUBLE, MICHAEL
120	U CAN'T TOUCH THIS	HAMMER, M.C.
121	(I'VE HAD) THE TIME OF MY LIFE	MEDLEY, BILL & JENNIFER WARNES
122	THE TWIST	CHECKER, CHUBBY
123	FIREWORK	PERRY, KATY
124	CRAZY LITTLE THING CALLED LOVE	QUEEN
125	WAKE ME UP!	AVICII

126	CRUISE	FLORIDA-GEORGIA LINE FEAT. NELLY
127	AMAZED	LONESTAR
128	STAND BY ME	KING, BEN E.
129	IGNITION	KELLY, R.
130	FEEL SO CLOSE	HARRIS, CALVIN
131	I DON'T DANCE	BRICE, LEE
132	FLY ME TO THE MOON	SINATRA, FRANK
133	YOU ARE THE BEST THING	LAMONTAGNE, RAY
134	GETTIN' JIGGY WIT IT	SMITH, WILL
135	IN DA CLUB	50 CENT
136	HOW SWEET IT IS (TO BE LOVED BY YOU)	TAYLOR, JAMES
137	DEAR FUTURE HUSBAND	TRAINOR, MEGHAN
138	SWEET CHILD O' MINE	GUNS N' ROSES
139	LOVE ON TOP	BEYONCE
140	YOU MAKE MY DREAMS COME TRUE	HALL, DARYL & JOHN OATES
141	BUST A MOVE	YOUNG M.C.
142	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA
143	LET'S GET IT STARTED	BLACK EYED PEAS
144	ONE MORE TIME	DAFT PUNK
145	ABC	JACKSON 5
146	FAITHFULLY	JOURNEY
147	GOLD DIGGER	WEST, KANYE FEAT. JAMIE FOXX
148	CAN'T HOLD US	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON
149	DON'T STOP THE MUSIC	RIHANNA
150	ALL MY LIFE	K-CI & JOJO

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151	BETTER TOGETHER	JOHNSON, JACK
152	MAKE YOU FEEL MY LOVE	ADELE
153	LET'S STAY TOGETHER	GREEN, AL
154	BLESS THE BROKEN ROAD	RASCAL FLATTS
155	DRUNK IN LOVE	BEYONCE FEAT. JAY-Z
156	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
157	KISS	PRINCE
158	GOOD FEELING	FLO RIDA
159	SUIT & TIE	TIMBERLAKE, JUSTIN FEAT. JAY-Z
160	RESPECT	FRANKLIN, ARETHA
161	I WON'T GIVE UP	MRAZ, JASON
162	WHAT I LIKE ABOUT YOU	ROMANTICS
163	LUCKY	MRAZ, JASON & COLBIE CAILLAT
164	OMG	USHER FEAT. WILL.I.AM
165	LOVE ME LIKE YOU DO	GOULDING, ELLIE
166	WILD ONES	FLO RIDA FEAT. SIA
167	MY BEST FRIEND	MCGRAW, TIM
168	DJ GOT US FALLIN' IN LOVE	USHER
169	SAVE THE LAST DANCE FOR ME	BUBLE, MICHAEL
170	I WILL WAIT	MUMFORD & SONS
171	SHE'S EVERYTHING	PAISLEY, BRAD
172	TAKE ON ME	A-HA
173	COME AWAY WITH ME	JONES, NORAH
174	TALK DIRTY	DERULO, JASON FEAT. 2 CHAINZ
175	ON THE FLOOR	LOPEZ, JENNIFER FEAT. PITBULL
176	TITANIUM	GUETTA, DAVID FEAT. SIA
177	LOCKED OUT OF HEAVEN	MARS, BRUNO
178	I WANT YOU TO WANT ME	CHEAP TRICK
179	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
180	ALL YOU NEED IS LOVE	BEATLES
181	DON'T STOP THE PARTY	PITBULL FEAT. TJR
182	SUPER BASS	MINAJ, NICKI
183	HOTLINE BLING	DRAKE
184	I LOVE IT	ICONA POP FEAT. CHARLI XCX
185	BLANK SPACE	SWIFT, TAYLOR
186	LET'S GET IT ON	GAYE, MARVIN
187	STARSHIPS	MINAJ, NICKI
188	ALL SUMMER LONG	KID ROCK
189	POKER FACE	LADY GAGA
190	GDFR	FLO RIDA FEAT. SAGE THE GEMINI AND LOOKAS
191	NO DIGGITY	BLACKSTREET FEAT. DR. DRE
192	GREASE MEGAMIX	TRAVOLTA, JOHN & OLIVIA NEWTON-JOHN
193	LIKE A PRAYER	MADONNA
194	RIGHT ROUND	FLO RIDA FEAT. KEISHA
195	LEAN ON	MAJOR LAZER FEAT. MO & DJ SNAKE
196	WANTED	HAYES, HUNTER
197	SUMMER	HARRIS, CALVIN
198	THEN	PAISLEY, BRAD

199	HONEY BEE	SHELTON, BLAKE
200	WHEN A MAN LOVES A WOMAN	SLEDGE, PERCY
DJ INTELLIGENCE® TOP 40 MOST REQUESTED “DO NOT PLAY” SONGS		
1	MACARENA	LOS DEL RIO
2	CHICKEN DANCE	SORTA CRACKERS BAND
3	CHA CHA SLIDE	DJ CASPER
4	Y.M.C.A.	VILLAGE PEOPLE
5	CUPID SHUFFLE	CUPID
6	GANGNAM STYLE	PSY
7	COTTON EYE JOE	REDNEX
8	ELECTRIC BOOGIE (ELECTRIC SLIDE)	GRIFFITHS, MARCIA
9	HAPPY	WILLIAMS, PHARRELL
10	LOVE SHACK	B-52'S
11	WE ARE FAMILY	SISTER SLEDGE
12	CELEBRATION	KOOL & THE GANG
13	BABY GOT BACK	SIR MIX-A-LOT
14	WOBBLE	V.I.C.
15	I GOTTA FEELING	BLACK EYED PEAS
16	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
17	ALL ABOUT THAT BASS	TRAINOR, MEGHAN
18	DON'T STOP BELIEVIN'	JOURNEY
19	BLURRED LINES	THICKE, ROBIN FEAT. PHARRELL & T.I.
20	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
21	CALL ME MAYBE	JEPSEN, CARLY RAE
22	SWEET CAROLINE	DIAMOND, NEIL
23	SEXY AND I KNOW IT	LMFAO
24	UPTOWN FUNK	RONSON, MARK FEAT. BRUNO MARS
25	ICE ICE BABY	VANILLA ICE
26	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
27	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
28	SHAKE IT OFF	SWIFT, TAYLOR
29	WATCH ME	SILENTO
30	PARTY IN THE U.S.A.	CYRUS, MILEY
31	DANCING QUEEN	ABBA
32	SHOTS	LMFAO FEAT. LIL JON
33	HOT IN HERRE	NELLY
34	SHOUT	ISLEY BROTHERS
35	STAYIN' ALIVE	BEE GEES
36	TURN DOWN FOR WHAT	DJ SNAKE FEAT. LIL JON
37	BRICK HOUSE	COMMODORES
38	POUR SOME SUGAR ON ME	DEF LEPPARD
39	LIVIN' ON A PRAYER	BON JOVI
40	FRIENDS IN LOW PLACES	BROOKS, GARTH

DJ INTELLIGENCE® TOP 20 MOST REQUESTED SONGS OF THE 2010s		
1	UPTOWN FUNK	RONSON, MARK FEAT. BRUNO MARS
2	SHUT UP AND DANCE	WALK THE MOON

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3	SHAKE IT OFF	SWIFT, TAYLOR
4	HAPPY	WILLIAMS, PHARRELL
5	THINKING OUT LOUD	SHEERAN, ED
6	SUGAR	MAROON 5
7	MARRY YOU	MARS, BRUNO
8	ALL OF ME	LEGEND, JOHN
9	TURN DOWN FOR WHAT	DJ SNAKE FEAT. LIL JON
10	WATCH ME	SILENTO
11	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS
12	ALL ABOUT THAT BASS	TRAINOR, MEGHAN
13	COUNTRY GIRL (SHAKE IT FOR ME)	BRYAN, LUKE
14	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOON ROCK
15	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA
16	CHEERLEADER	OMI
17	GET LUCKY	DAFT PUNK FEAT. PHARRELL WILLIAMS
18	FIREBALL	PITBULL FEAT. JOHN RYAN
19	SEXY AND I KNOW IT	LMFAO
20	BLURRED LINES	THICKE, ROBIN FEAT. PHARRELL & T.I.

DJ INTELLIGENCE® TOP 20 MOST REQUESTED SONGS OF THE 2000s

1	CUPID SHUFFLE	CUPID
2	WOBBLE	V.I.C.
3	I GOTTA FEELING	BLACK EYED PEAS
4	CHA CHA SLIDE	DJ CASPER
5	YEAH	USHER FEAT. LUDACRIS & LIL' JON
6	HEY YA!	OUTKAST
7	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
8	SEXYBACK	TIMBERLAKE, JUSTIN
9	PARTY IN THE U.S.A.	CYRUS, MILEY
10	CHICKEN FRIED	BROWN BAND, ZAC
11	HOT IN HERRE	NELLY
12	LOW	FLO RIDA FEAT. T-PAIN
13	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS
14	FOREVER	BROWN, CHRIS
15	BYE BYE BYE	'N SYNC
16	CRAZY IN LOVE	BEYONCE FEAT. JAY-Z
17	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
18	I'M YOURS	MRAZ, JASON
19	EVERYTHING	BUBLE, MICHAEL
20	IGNITION	KELLY, R.

DJ INTELLIGENCE® TOP 20 MOST REQUESTED SONGS OF THE 1990s

1	FRIENDS IN LOW PLACES	BROOKS, GARTH
2	BABY GOT BACK	SIR MIX-A-LOT
3	THIS IS HOW WE DO IT	JORDAN, MONTELL
4	WANNABE	SPICE GIRLS
5	JUMP AROUND	HOUSE OF PAIN

6	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS
7	ICE ICE BABY	VANILLA ICE
8	COTTON EYE JOE	REDNEX
9	I DON'T WANT TO MISS A THING	AEROSMITH
10	U CAN'T TOUCH THIS	HAMMER, M.C.
11	MACARENA	LOS DEL RIO
12	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
13	GETTIN' JIGGY WIT IT	SMITH, WILL
14	AMAZED	LONESTAR
15	ALL MY LIFE	K-CI & JOJO
16	MY BEST FRIEND	MCGRAW, TIM
17	NO DIGGITY	BLACKSTREET FEAT. DR. DRE
18	I'M GONNA BE (500 MILES)	PROCLAIMERS
19	POISON	BELL BIV DEVOE
20	SUAVEMENTE	CRESPO, ELVIS

DJ INTELLIGENCE® TOP 20 MOST REQUESTED SONGS OF THE 1980s

1	DON'T STOP BELIEVIN'	JOURNEY
2	I WANNA DANCE WITH SOMEBODY	HOUSTON, WHITNEY
3	YOU SHOOK ME ALL NIGHT LONG	AC/DC
4	LIVIN' ON A PRAYER	BON JOVI
5	LOVE SHACK	B-52'S
6	BILLIE JEAN	JACKSON, MICHAEL
7	FOOTLOOSE	LOGGINS, KENNY
8	POUR SOME SUGAR ON ME	DEF LEPPARD
9	P.Y.T. (PRETTY YOUNG THING)	JACKSON, MICHAEL
10	CELEBRATION	KOOL & THE GANG
11	THRILLER	JACKSON, MICHAEL
12	THE WAY YOU MAKE ME FEEL	JACKSON, MICHAEL
13	PUSH IT	SALT-N-PEPA
14	ELECTRIC BOOGIE (ELECTRIC SLIDE)	GRIFFITHS, MARCIA
15	SUMMER OF '69	ADAMS, BRYAN
16	GIRLS JUST WANT TO HAVE FUN	LAUPER, CYNDI
17	JESSIE'S GIRL	SPRINGFIELD, RICK
18	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
19	BEAT IT	JACKSON, MICHAEL
20	(I'VE HAD) THE TIME OF MY LIFE	MEDLEY, BILL & JENNIFER WARNES

DJ INTELLIGENCE® TOP 20 MOST REQUESTED SONGS OF THE 1970s

1	SEPTEMBER	EARTH, WIND & FIRE
2	SWEET HOME ALABAMA	LYNYRD SKYNYRD
3	WE ARE FAMILY	SISTER SLEDGE
4	WONDERFUL TONIGHT	CLAPTON, ERIC
5	OLD TIME ROCK & ROLL	SEGER, BOB & THE SILVER BULLET BAND
6	DON'T STOP 'TIL YOU GET ENOUGH	JACKSON, MICHAEL
7	PLAY THAT FUNKY MUSIC	WILD CHERRY
8	DANCING QUEEN	ABBA

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9	BRICK HOUSE	COMMODORES
10	Y.M.C.A.	VILLAGE PEOPLE
11	SIGNED, SEALED, DELIVERED I'M YOURS	WONDER, STEVIE
12	STAYIN' ALIVE	BEE GEES
13	BOHEMIAN RHAPSODY	QUEEN
14	HOW SWEET IT IS (TO BE LOVED BY YOU)	TAYLOR, JAMES
15	LET'S STAY TOGETHER	GREEN, AL
16	ABC	JACKSON 5
17	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
18	LET'S GET IT ON	GAYE, MARVIN
19	GREASE MEGAMIX	TRAVOLTA, JOHN & OLIVIA NEWTON-JOHN
20	I WANT YOU TO WANT ME	CHEAP TRICK

DJ INTELLIGENCE® TOP 20 MOST REQUESTED SONGS OF THE 1960s

1	SWEET CAROLINE	DIAMOND, NEIL
2	BROWN EYED GIRL	MORRISON, VAN
3	TWIST AND SHOUT	BEATLES
4	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
5	MY GIRL	TEMPTATIONS
6	AT LAST	JAMES, ETTA
7	BUILD ME UP BUTTERCUP	FOUNDATIONS
8	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
9	AIN'T NO MOUNTAIN HIGH ENOUGH	GAYE, MARVIN & TAMMI TERRELL
10	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
11	THE TWIST	CHECKER, CHUBBY
12	UNCHAINED MELODY	RIGHTEOUS BROTHERS
13	STAND BY ME	KING, BEN E.
14	FLY ME TO THE MOON	SINATRA, FRANK
15	RESPECT	FRANKLIN, ARETHA
16	ALL YOU NEED IS LOVE	BEATLES
17	WHEN A MAN LOVES A WOMAN	SLEDGE, PERCY
18	RUNAROUND SUE	DION
19	AIN'T TOO PROUD TO BEG	TEMPTATIONS
20	L-O-V-E	COLE, NAT KING

DJ INTELLIGENCE® TOP 20 MOST REQUESTED SONGS OF THE 1950s

1	SHOUT	ISLEY BROTHERS
2	COME FLY WITH ME	SINATRA, FRANK
3	THAT'S AMORE	MARTIN, DEAN
4	UNFORGETTABLE	COLE, NATALIE WITH NAT KING COLE
5	JAILHOUSE ROCK	PRESLEY, ELVIS
6	I WALK THE LINE	CASH, JOHNNY
7	JOHNNY B. GOODE	BERRY, CHUCK
8	ALL SHOOK UP	PRESLEY, ELVIS
9	HOUND DOG	PRESLEY, ELVIS
10	LA BAMBA	VALENS, RITCHIE
11	THIS MAGIC MOMENT	DRIFTERS

12	LOVE ME TENDER	PRESLEY, ELVIS
13	GREAT BALLS OF FIRE	LEWIS, JERRY LEE
14	LOVE AND MARRIAGE	SINATRA, FRANK
15	YOU SEND ME	COOKE, SAM
16	(WE'RE GONNA) ROCK AROUND THE CLOCK	HALEY, BILL & HIS COMETS
17	MACK THE KNIFE	DARIN, BOBBY
18	TEQUILA	CHAMPS
19	VOLARE	MARTIN, DEAN
20	SWAY	MARTIN, DEAN

DJ INTELLIGENCE® TOP 20 MOST REQUESTED FIRST DANCES

ST	THINKING OUT LOUD	SHEERAN, ED
2	ALL OF ME	LEGEND, JOHN
3	I DON'T DANCE	BRICE, LEE
4	YOU ARE THE BEST THING	LAMONTAGNE, RAY
5	DIE A HAPPY MAN	RHETT, THOMAS
6	THEN	PAISLEY, BRAD
7	SHUT UP AND DANCE	WALK THE MOON
8	AT LAST	JAMES, ETTA
9	A THOUSAND YEARS	PERRI, CHRISTINA
10	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
11	EVERYTHING	BUBLE, MICHAEL
12	I WON'T GIVE UP	MRAZ, JASON
13	AMAZED	LONESTAR
14	MY BEST FRIEND	MCGRAW, TIM
15	MEAN TO ME	ELDRIDGE, BRETT
16	BLESS THE BROKEN ROAD	RASCAL FLATTS
17	WONDERFUL TONIGHT	CLAPTON, ERIC
18	HOW LONG WILL I LOVE YOU	GOULDING, ELLIE
19	STAND BY ME	KING, BEN E.
20	GOD GAVE ME YOU	SHELTON, BLAKE

DJ INTELLIGENCE® TOP 20 MOST REQUESTED FATHER-DAUGHTER DANCES

1	I LOVED HER FIRST	HEARTLAND
2	MY LITTLE GIRL	MCGRAW, TIM
3	MY GIRL	TEMPTATIONS
4	BUTTERFLY KISSES	CARLISLE, BOB
5	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
6	MY WISH	RASCAL FLATTS
7	CINDERELLA	CHAPMAN, STEVEN CURTIS
8	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
9	ISN'T SHE LOVELY	WONDER, STEVIE
10	IN MY LIFE	BEATLES
11	FATHER AND DAUGHTER	SIMON, PAUL
12	BECAUSE YOU LOVED ME	DION, CELINE
13	LANDSLIDE	FLEETWOOD MAC
14	DAUGHTERS	MAYER, JOHN



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15	WALK WITH YOU	MCCAIN, EDWIN
16	JUST FISHIN'	ADKINS, TRACE
17	UNFORGETTABLE	COLE, NATALIE WITH NAT KING COLE
18	OVER THE RAINBOW	KAMAKAWIWO'OLE, ISRAEL 'IZ'
19	STAND BY ME	KING, BEN E.
20	BROWN EYED GIRL	MORRISON, VAN

DJ INTELLIGENCE® TOP 20 MOST REQUESTED MOTHER-SON DANCES

1	MY WISH	RASCAL FLATTS
2	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
3	SIMPLE MAN	LYNYRD SKYNYRD
4	A SONG FOR MAMA	BOYZ II MEN
5	I HOPE YOU DANCE	WOMACK, LEE ANN
6	IN MY LIFE	BEATLES
7	DAYS LIKE THIS	MORRISON, VAN
8	YOU'LL BE IN MY HEART	COLLINS, PHIL
9	BECAUSE YOU LOVED ME	DION, CELINE
10	FOREVER YOUNG	STEWART, ROD
11	DON'T BLINK	CHESNEY, KENNY
12	OVER THE RAINBOW	KAMAKAWIWO'OLE, ISRAEL 'IZ'
13	MOM	BROOKS, GARTH
14	LIKE JESUS DOES	CHURCH, ERIC
15	HUMBLE AND KIND	MCGRAW, TIM
16	NEVER ALONE	BRICKMAN, JIM FEAT. LADY ANTEBELLUM WITH HILLARY SCOTT
17	STAND BY ME	KING, BEN E.
18	LANDSLIDE	FLEETWOOD MAC
19	YOU RAISE ME UP	GROBAN, JOSH
20	HAVE I TOLD YOU LATELY	STEWART, ROD

DJ INTELLIGENCE® TOP 20 MOST REQUESTED CAKE-CUTTING SONGS

1	SUGAR	MAROON 5
2	HOW SWEET IT IS (TO BE LOVED BY YOU)	TAYLOR, JAMES
3	SUGAR, SUGAR	ARCHIES
4	POUR SOME SUGAR ON ME	DEF LEPPARD
5	L-O-V-E	COLE, NAT KING
6	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	FOUR TOPS
7	BETTER TOGETHER	JOHNSON, JACK
8	HOW SWEET IT IS	BUBLE, MICHAEL
9	MARRY YOU	MARS, BRUNO
10	HONEY BEE	SHELTON, BLAKE
11	YOU ARE THE BEST THING	LAMONTAGNE, RAY
12	LUCKY	MRAZ, JASON & COLBIE CAILLAT
13	YOU'RE MY BEST FRIEND	QUEEN
14	CUT THE CAKE	AVERAGE WHITE BAND
15	EVERYTHING	BUBLE, MICHAEL
16	THIS WILL BE (AN EVERLASTING LOVE)	COLE, NATALIE
17	THINKING OUT LOUD	SHEERAN, ED

18	LOVE YOU MADLY	CAKE
19	CAKE BY THE OCEAN	DNCE
20	MARRY ME	TRAIN

DJ INTELLIGENCE® TOP 20 MOST REQUESTED LAST DANCE SONGS

1	DON'T STOP BELIEVIN'	JOURNEY
2	(I'VE HAD) THE TIME OF MY LIFE	MEDLEY, BILL & JENNIFER WARNES
3	CLOSING TIME	SEMISONIC
4	SAVE THE LAST DANCE FOR ME	BUBLE, MICHAEL
5	SWEET CAROLINE	DIAMOND, NEIL
6	LAST DANCE	SUMMER, DONNA
7	FRIENDS IN LOW PLACES	BROOKS, GARTH
8	PIANO MAN	JOEL, BILLY
9	TAKE ME HOME TONIGHT	MONEY, EDDIE
10	THINKING OUT LOUD	SHEERAN, ED
11	AT LAST	JAMES, ETTA
12	BYE BYE BYE	'N SYNC
13	WONDERFUL TONIGHT	CLAPTON, ERIC
14	GLAD YOU CAME	WANTED
15	ONE MORE TIME	DAFT PUNK
16	SHOUT	ISLEY BROTHERS
17	WAGON WHEEL	OLD CROW MEDICINE SHOW
18	THE TIME (DIRTY BIT)	BLACK EYED PEAS
19	I DON'T WANT THIS NIGHT TO END	BRYAN, LUKE
20	ALL OF ME	LEGEND, JOHN

DJ INTELLIGENCE® TOP 20 MOST REQUESTED CEREMONY SONGS

1	MARRY ME	TRAIN
2	A THOUSAND YEARS	PERRI, CHRISTINA
3	MARRY YOU	MARS, BRUNO
4	OVER THE RAINBOW	KAMAKAWIWO'OLE, ISRAEL 'IZ'
5	BEST DAY OF MY LIFE	AMERICAN AUTHORS
6	ALL OF ME	LEGEND, JOHN
7	SIGNED, SEALED, DELIVERED I'M YOURS	WONDER, STEVIE
8	THINKING OUT LOUD	SHEERAN, ED
9	I CHOOSE YOU	BAREILLES, SARA
10	CANON IN D	PACHELBEL
11	YOU ARE THE BEST THING	LAMONTAGNE, RAY
12	I'M YOURS	MRAZ, JASON
13	THIS WILL BE (AN EVERLASTING LOVE)	COLE, NATALIE
14	HO HEY	LUMINEERS
15	MAKE YOU FEEL MY LOVE	ADELE
16	I DO	CAILLAT, COLBIE
17	YOU MAKE MY DREAMS COME TRUE	HALL, DARYL & JOHN OATES
18	BETTER TOGETHER	JOHNSON, JACK
19	FIRST DAY OF MY LIFE	BRIGHT EYES
20	COME AWAY WITH ME	JONES, NORAH



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T rue confession: If you're a regular reader of mine, you might already know that my articles are often sparked by an online discussion. This one is a prime example. At DJ seminars and conventions, workshops, in the pages of *Mobile Beat* and other trade publications, and in those online forums, a familiar topic is branding. Branding is to marketing what the periodic table is to chemistry; establishing your brand brings an instant image of you and your company into the minds of your potential clients. Or at least it **SHOULD**, if you have been marketing that brand correctly. (Or even incorrectly, but over a long enough period of time.)

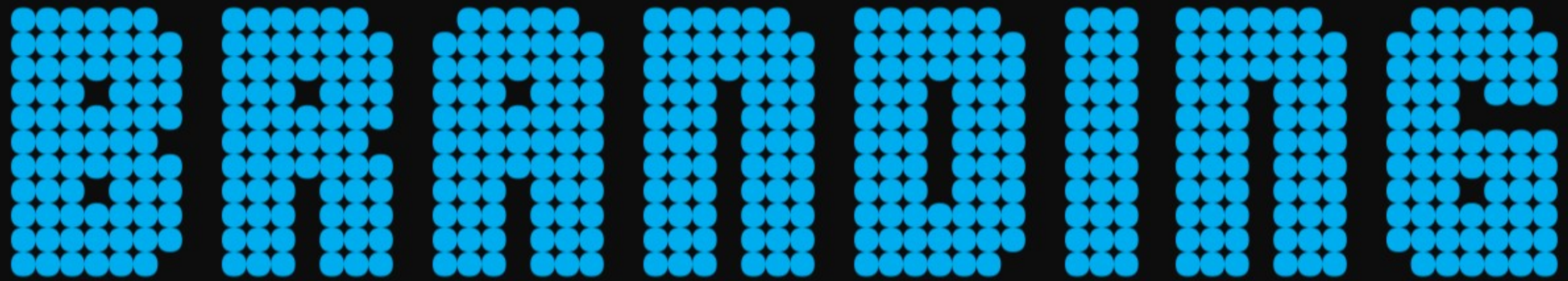
So in the DJ universe, we've been exposed to an endless

side. I couldn't help but wonder, then, why DJs are so gun shy about promoting themselves? (And don't we also inadvertently advertise companies like EV, Numark and Mackie, via the logos, sometimes lighted, on the equipment we use?)

I also couldn't help think of Jason Jani, with his name appearing on the back of his laptop at MBLV and at the Tropicana's nightclub. In every photo of the main stage, there is no doubt who had been spinning the music! Are our events, then, somehow sacrosanct? Does the banquet hall hosting a wedding black out their signs and logos for their couples? A ridiculous thought, right?

SHAMELESS SELF-PROMOTION

Back in the days when orchestras ruled the roost, they sat behind music stands. On the front of those stands was the name and/or logo of the band. When guitars and keyboards eventually



The Case for Signage at Events

QUESTIONING THE "NO LOGO" DOGMA

By Stu Chisholm

procession of books, articles, seminars and workshops on the topic of branding and marketing, yet for some reason many DJs want to draw the line at continuing the process at the events where they're performing! This became evident to me when, in a recent forum, the question was asked, "What are your thoughts on having your DJ or company name displayed on your laptop or facade at events"? The answers ran the gamut from "discreetly" to "absolutely no signage, period." Is it me, or does this relatively arbitrary distinction run counter to what we've all been taught via all of those aforementioned sources?

Since the question began talking about laptop screen covers, my first reaction was, "Well, who will you promote? Apple or your company?" Because most of our laptops bear the familiar white bitten apple, or some other equally recognizable symbol. Or even a name; mine is an advertisement for Hewlett-Packard. This seems common in all aspects of American life. I mean, Ford puts their name in CHROME on their cars and trucks! When I'm having my carpet cleaned, a bright yellow van pulls up to my front door with "Stanley Steemer" emblazoned across the

replaced the horns and string sections, bands usually put their logo on the main kick drum, or across the back of the keyboard. So why should it be different for a DJ? Our presence in the room is obvious. Isn't it also obvious that, maybe, our audience might want to know who we are?

With apologies to those who compare us to the other vendors who don't usually leave signs or advertising (florists, cake bakeries, etc.)...we're different! We're not selling or dropping off tangible products. We're entertainers. We're front-and-center in the most high-profile position at the event aside from the wedding couple themselves. So, what—we're supposed to be limited to introducing ourselves verbally?

Come to think about it, it's also not entirely true that other vendors don't advertise at events. In the course of your DJ career, or maybe even as a guest at a wedding or other formal event, haven't you noticed the occasional catering company whose employees wear vests with logos on them? Or the photographer with the nice, gold name tag on his/her lapel with a company

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The intensity of your branding should be inversely proportional to the formality of the occasion.

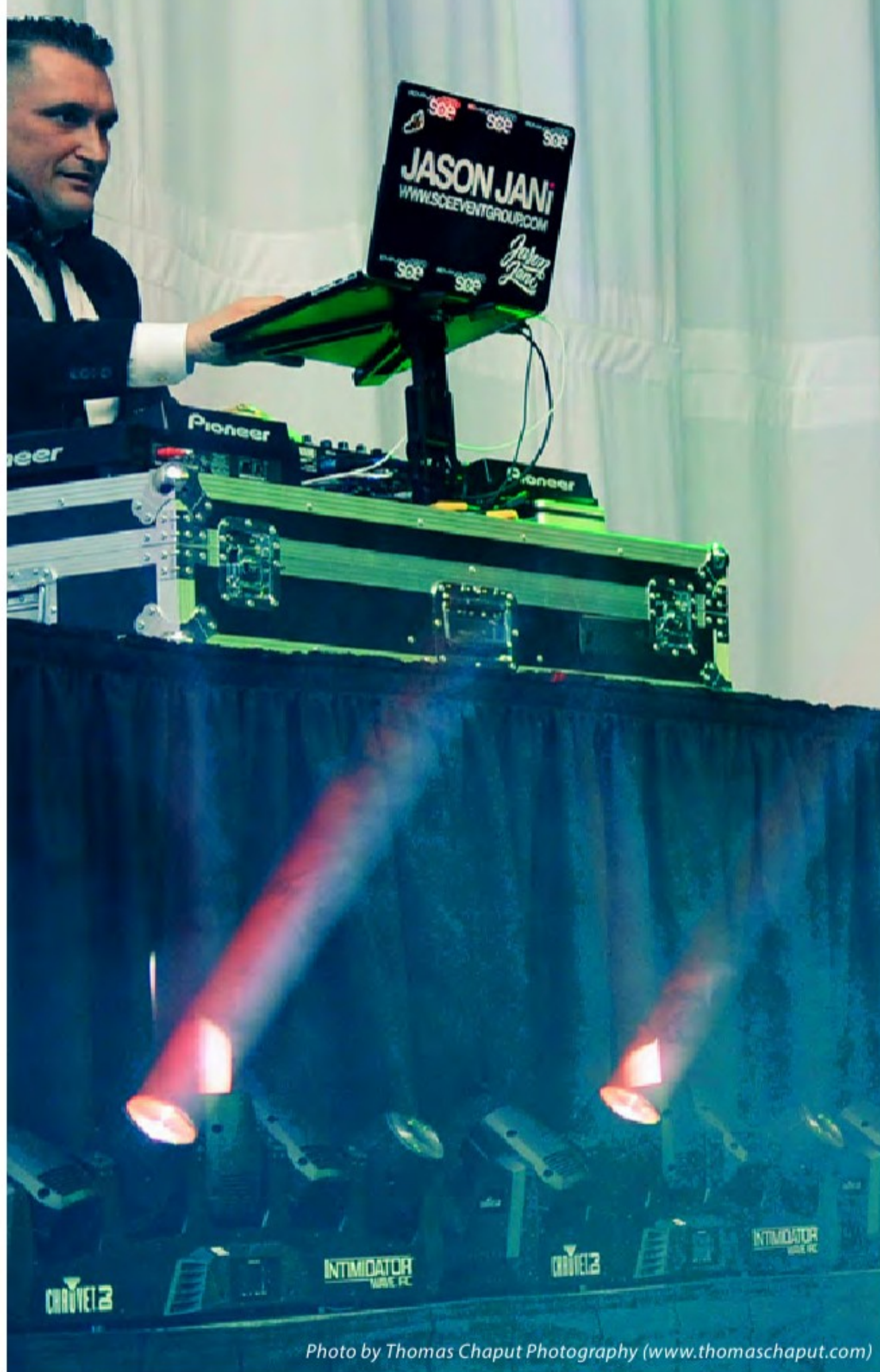


Photo by Thomas Chaput Photography (www.thomaschaput.com)

logo etched into it? One video production company I worked with brought in an actual console to control multiple cameras. It was the largest, most professional video outfit I'd ever seen, and the console and cameras had their logo on them, as did all the camera operator's jackets. Everyone was impressed, including me.

KEEP IT CLASSY

While everybody on the forum didn't reflexively object to all forms of on-site branding, the most often repeated words seemed to be "tacky" and "discreet" (or synonyms thereof). I can agree that

the banner one might put up at an outdoor concert, fun fair or trade show might not be appropriate at a wedding reception or white glove fundraiser. Likewise, your branding scheme should change in the exact same way as your clothing: loud and attention-getting for a trade show or street dance, "business casual" for the office party and, depending on the theme, more formal for the wedding reception. In other words, the intensity of your branding should be inversely proportional to the formality of the occasion.

Years ago, I had a tabletop façade, long before such things were common. It was built to serve several purposes at once. First, it was a way to hide the backs of my equipment racks and wires. Secondly, it was a way to "buffer" against shock, being heavy and having a gap that allowed it to move several inches, like a low impact car bumper (remember, I was spinning vinyl back then). Next, it enabled power distribution, having an electrical quad on the back. Lastly, it was a lighted sign with my logo in 3-D letters. Yes, you read that right: my company name. In lights!

The design was based on the old arcade games of the past, where UV sensitive "day-glo" paint was lit with a black light, and put behind smoked glass, looking a bit like a hologram, before such things existed. Because the sign was a well-known feature of my show, my contract had a prominent check box, allowing any client to omit my signage with ease and without discussion. In the more than 25 years I used it, that box got checked a grand total of two times. On those occasions, it was a simple matter to simply switch off the lights and allow the façade to do everything else it was supposed to do, but with a smooth, black face, sans a visible logo. Yet when talking over my contract, there was more than one occasion where a client wanted reassurance that I'd be using "that same rig with your name on it" that they'd seen at a friend or sibling's reception. To them, anything else would've been second best.

Until the day dawns when some perfected form of Google Glass arrives, we all depend on signage or advertising of some sort, be it a lapel pin, name tag, business card or other contrivance, to know who we're dealing with. As entertainers, we have the added expectation of making an impression. To make an impression, one must be impress-IVE. Words like "outlandish," "over-the-top" and "spectacular" aren't bad in our biz, and, in fact, are even desirable in most cases. And in any case, eye-catching should also apply.

It is also fair to say that we're not all alike. As individual entertainers, we all have our own unique ways of doing things, and that is as it should be. My purpose here isn't to change what you think is right for you, but to bring another perspective to the table of ideas. Whenever anyone lays down an absolute—"thou shalt not"—I tend to consider the merits of the opposite point of view. Some of my biggest successes have come from that kind of thinking. Thinking outside of the box is easy: Avoid boxes.

Until next time, safe spinnin'! **MB**



*Stu Chisholm had been collecting music since he was about age 8 and began his DJ career in 1979. After a stint at the Specs Howard School of Broadcast Arts, he studied the DJ arts with famous Michigan broadcaster Bill Henning, interned at Detroit's rock powerhouse, WRIF, and later added voiceover work and club gigs at Detroit's best venues. He has shared his extensive DJ experience through MB columns, as a seminar speaker and through his book, *The Complete Disc Jockey: A Comprehensive Manual for the Professional DJ*.*



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Plug & Play Replaces Plug & Pray

THE GROUNDBREAKING
ARRIA.LIVE DIGITAL
AUDIO SYSTEM

By Scott Jarema



Professional direct-drive turntables. These, along with the imminent re-launch of the venerable Technics SL1200 from Panasonic shows there is still a large demand for vinyl decks.

THIS IS THE ENDPOINT

An exciting new product offering from Arria Live Media this year is their new "Arria.Live Technology." This network-based system is poised to be a real game-changer for both the live sound and mobile DJ market. I had the opportunity get the lowdown on this revolutionary new system at their NAMM booth.

Traditional PA sound setups utilize dedicated speaker & mic channels using bulky cables running into a mixer or PA amplifier. For the uninitiated, this can be a daunting task to set up properly and to troubleshoot if any problems arise. Arria Live Media developed a digital, Ethernet-based system that makes it simple for someone with limited technical knowledge to set up and troubleshoot a live sound system.

Arria Live Technology was able to achieve this by embedding compact processors in their microphones and speakers, making them "smart." With these smart speakers and mics, or "endpoints," the user can assign and control settings like volume, EQ, mute and dynamic effects for each one from an iPad or Mac computer. (I have been told an Android and PC-based version is also in the works for the non-iOS crowd.) Instead of bulky signal cables, CAT5 Ethernet cables are used to transmit the digital data back and forth to the endpoint.

What really impressed me about this system is ability to re-assign microphones and speakers on the fly with the swipe of a

The 2016 NAMM Show back in January in Anaheim, California was an exciting event for all musically-oriented types including us DJs. While perusing all the goodies on display there (including Pioneer's CDJ "TIE Fighter" and "Millennium Falcon" CDJ models) I couldn't help but notice two trends in our market this year.

We are seeing a movement away from the laptop in digital controller DJ arena. Most indicative of this was the launch of Denon DJ's MCX8000 controller, featuring Denon's "Engine" software along with Serato DJ compatibility. The MCX8000 joins the Pioneer XDJRX and Numark's Mixdeck III already on the market.

The second trend is a resurgence of the turntable, with the introduction of new Denon VL12 and Numark's TT250



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finger on your iPad, instead of unplugging and re-plugging cables as in the past. You can even name them from the device too.

Arria Live Media currently offers a “smart” PA speaker and “smart” microphone, but they would much rather focus on refining the technology and let others companies build the equipment to incorporate it. They are currently in talks with other manufacturers to build this technology into their products and hopefully we will see “Arria. Live Enhanced” gear on the market soon.

Of course, this all sounds wonderful if you are making an initial investment in new gear, but where does that leave the rest of us with legacy equipment? The engineers at Arria Live Media have a solution for that too. They developed a “Smart Endpoint Converter” as a retrofit. With this endpoint converter, legacy microphones, speakers or just about any device with an XLR plug can be incorporated into an Arria. Live system. As before, you can name and assign the endpoint converter to reflect

the equipment it is supporting on your iOS device. The ability to support legacy gear and the ease of being able to expand your system just by adding smart endpoints is a key benefit of any Arria. Live system.

So what does this all mean for the mobile DJ? The Arria.Live system can simplify just about any mobile setup. The plug & play expansion capability makes multi-room setups easier to accomplish and with the endpoint converters, legacy gear is still supported. I personally like the fact that I can still use my beloved Shure SH55 Unidyne mic. **MB**

<http://arria.live>



Scott Jarema got started as a mobile DJ in the late 1980s after high school and into college. Between gigs, he works as sales manager for a marine electronics firm in Marina del Rey, California, where he currently resides. An avid sailor, he has written for boating related publications, and has also held a DJ residency at the California Yacht Club. He has had the pleasure of spinning gigs on Catalina Island as well.

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DigitalPlus will be starting with the most recent years of Mobile Beat Las Vegas including the 2016 show materials going online by May 1st. Plenty of other materials are in the process of being converted for usage on this service.

Execute Your Excuses

BUILDING DISCIPLINE BEGINS WITH ADMITTING AVOIDANCE

By Jason Weldon



One of the things I struggle with on a daily basis is discipline. Discipline is something that you can't cheat, you can't steal, you can't fake it. You either have it, or you don't. There is no one to blame but yourself.

It is one of those things that I truly respect about people that have a nice physique. When you look at someone that obviously goes to the gym, you know that they are someone who has discipline. They give up a lot to look like that. They give up time. They give up good food. They give up good beer. But to them, the pay off is feeling good, looking good and being able to do things without huffing and puffing!

I am sure that many of you have this same struggle somewhere in your life. I would imagine that even the most successful person has a struggle with discipline in some form in their life as well. But for this article, I thought I would focus on the struggles that the average person faces. It's all about excuses. Excuses for every single thing that could potentially get in their

way from doing something different and/or being someone different.

Time is the biggest excuse. "I don't have enough time" is a phrase I hear ALL THE TIME! My answer to someone who says this is "Yes you do. You just choose not to make time for the thing that takes time." Going to the gym takes time. And it takes time to see results. Just like your business. But you still waste time on things that shouldn't be getting your time or attention.

That is something that I struggle with. As my company grows, I am constantly trying to figure out what *doesn't* need my attention and how I can better apply my time. And just like you, I find myself doing some things that I have no good reason to be doing, all the while paying no attention to the fact that I DO NOT NEED TO DO IT! I just kind of keep doing it.

I think it is interesting how we each have things that we are disciplined about and we each have things that we aren't disciplined about. There certainly could be a "born that way" mentality behind it, but I also think it can be taught, or at least helped along. Coaching can help, for sure, and having an accountability partner is also helpful, but I think there are some things that you can do by yourself that might be able to help you build your discipline and aren't too hard:

- Write down the one thing you want to have more discipline with
- Come up with all the excuses why you aren't doing them
- With each excuse, come up with a way to answer that excuse
- Immediately take action to change it. As in at that moment take a step to be more disciplined.

I was talking with my father over the weekend and he mentioned that I should really spend more time with the family. "I'm busy Dad, the business is just so so busy," I said. It was funny how he pointed out my excuse for why I couldn't spend more time with them. And he threw my words back in my face. "No, that's just an excuse." So right then and there, I made plans for dinner with my parents.

Make an effort to change one thing. Just one. Start to be disciplined in the smallest thing possible. And if you need some help, just email me: I am good at telling people "No, that's just an excuse!" **MB**

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.

